

N. L. Nathanson, 57, Passes On

Palace, Verdun To Be Rebuilt

Work will commence shortly on the rebuilding of the Palace Theatre, Verdun, Quebec, which was destroyed by fire early last year. Permission has been granted by the Controller of Construction under the authority of the Department of Munitions and Supply. The interior will be reconstructed.

The Palace, operated by Con-
(Continued on Page 2)

Here's a Real Good Campaign

The nature of theatre activities in behalf of the recent Victory Loan campaign is explained well in the report drawn up by R. S. Roddick for Nova Scotia. Roddick, Halifax, and William H. Cuzner, Sydney Mines, acted as provincial chairmen of the Motion Picture Branch, National War Fi-
(Continued on Page 2)

Silverthorne Praises Theatre Safety

Theatre safety from a standpoint of fire prevention is better today in Ontario than it has ever been, it was revealed by O. J. Silverthorne, chairman of the Ontario Motion Picture Bureau, in his address to the Dominion Fire Prevention Association at the Seignior Club, Quebec. Present were fire marshals and officials from every part of the Dominion.

Col. John A. Cooper, president of the Association, who acted as chairman, introduced Mr. Silverthorne. The interest of theatre men in fire prevention is evidenced by the fact that Col. Cooper is chairman of the board of directors
(Continued on Page 2)

Famed Canadian Theatre Pioneer Had Been Ill for Six Months

Nathan Louis Nathanson, famed Canadian theatre pioneer and a leader of the Dominion motion picture industry, passed away at his home in Toronto on Thursday morning, May 27th, after an illness of six months. He was 57 years of age. Born in Minneapolis, he came to Toronto in 1907.

Mr. Nathanson held various executive positions with companies associated with the moving picture industry. He was head of Odeon Theatres of Canada Ltd. and Empire Universal Films Ltd. Mr. Nathanson was also a governor of the Canadian Broadcasting Corporation.

He was president of Famous Players several times, resigning lastly in 1941. During this time he was instrumental in interesting British film companies in the
(Continued on Page 2)

USA Army Post at Prince Rupert, B.C.

An explanation of the reason for the need of another theatre in Prince Rupert, B.C., is revealed by the Canada Gazette. There's a new American Army post there.

New Para Group

Nell Agnew has announced the next Paramount group of five pictures for release as "So Proudly We Hall," "Dixie," "Submarine Alert," "Henry Aldrich Swings It" and "Alaska Highway."

'Mission' Fight In Canada Too

The same division of opinion which marked the American reception of Warners' "Mission to Moscow," the picturization of the widely-read book of the same name by Joseph E. Davies, is being shown in Canada after its preview in Ottawa last Sunday night.

The preview in the capital city
(Continued on Page 2)

1886-1943



NATHAN LOUIS NATHANSON

Famous in the international theatre world, a leader and pioneer of the Canadian theatre and motion picture industry, who passed away in Toronto on May 27th.

'White Savage'

The hit stars of "Arabian Nights," MARIA MONTEZ, SABU and JON HALL are back again in this outstanding picture, its magnificence interpreted in glorious technicolor, soon to cause boxoffice crowds across Canada. ANOTHER UNIVERSAL HIT! (advt.)



Vol. 8, No. 23 June 2, 1943
HYE BOSSIN, Managing Editor

Address all communications—The Managing Editor,
Canadian Film Weekly, 25 Dundas Square, Toronto, Canada.
Published by Film Publications of Canada, Ltd., 25 Dundas Square, Toronto, Ont.,
Canada. Phone ADelaide 4317. Price 5 cents each or \$2.00 per year.
Entered as Second Class Matter

N. L. Nathanson

The death of N. L. Nathanson will come as a shock to the entire motion picture industry. His accomplishments as a pioneer and builder were acknowledged everywhere. He personalized the Canadian industry to people. Indeed, his own character was like the national character—strong, enterprising and courageous.

There are few who will dispute the statement that the Canadian motion picture industry rose to its present eminence on the shoulders of N. L. Nathanson. Much of what he did not create personally grew out of his example. He was a trail-blazer and builder of first rank.

The history and accomplishments of the Canadian motion picture industry is a span that reaches from the coming to Canada of Mr. Nathanson, on one side, and the date of his death on the other.

The man who was a living history of the Canadian film and theatre industry has passed on.

* * *

The Universal Movie

Max Lerner, one of America's leading thinkers and writers, expressed some interesting ideas about the motion picture in PM, a New York newspaper. Many people see picturizations who will never read the literary source. The screen, he says, has established a common language for those who do not meet on the level of literature.

"There is always the danger," he points out, "with any established art form that it grows crystallized and becomes a test of social status. It takes a new mass art form to dissolve the frigidity under the hot rays of common human instincts."

The movies, a new art form, are doing the latter.

"We had better recognize," Lerner adds, "that we are dealing here with an art which is also the great shaping force of the popular mind and taste. That's why a movie critic has not done his job fully until he has seen the movie in the context of the audience."

* * *

Pass the Aspirin

Since the war the making of films has become a harrowing affair for studio heads and producers. The war has sharpened political and social thinking. There are more individuals in the world today who consider that they know a thing or two than at any time in history. And they do. The constant propaganda to make people take sides wholeheartedly has not only spread opinion but organized it.

The mental activity set in motion has brought unity of purpose as far as the war is concerned but has sharpened the division of opinion in dozens of other smaller matters. The motion picture industry, always an object of attention, has been discovered by the new thinkers as a ready-made cause, one to attack or defend.

The motion picture, major among all the arts that are the image of life, naturally reflects every type of idea and every phase of thought. Since freedom of speech and thought is the very soul of Democracy, the future will bring more controversy than ever.

Is it any wonder that picture makers sleep uneasily?

N. L. Nathanson Passes in Toronto

(Continued from Page 1)

Canadian market and in persuading production units to come from England to make films with Canadian settings. In 1941 he resigned from the company to form General Theatres and to the operation of Empire-Universal films and subsidiary companies, distributing films both from England and Hollywood to Canadian theatres.

Mrs. Nathanson, who survives her husband, was the former Irene Harris, daughter of Barney Harris, Omaha newspaperman, and later a Toronto theatre manager. They have two daughters, the Misses Jean and Johan Nathanson, and one son, Lieut. Paul Nathanson who, in civilian life, was president of Odeon theatres.

Four brothers also survive, Henry Nathanson, Toronto; Dr. M. L. Nathanson of Los Angeles; B. L. Nathanson and C. R. Nathanson of Minneapolis, and one sister, Mrs. Epstein, of Minneapolis.

Funeral services were held from the Holy Blossom Synagogue, Toronto, on Sunday May 30th.

Palace, Verdun To Be Rebuilt

(Continued from Page 1)

Solidated Theatres, had a seating capacity of 1,150 before the fire. It is a seven day house. Verdun, a separate municipality in the Montreal area, now has three theatres catering to its population of 65,000.

Plans for rebuilding were drawn by Luke and Little, Montreal architects, and the likely general contractor is the Gillex Construction Co. Cost of the work is estimated at \$12,000.

Though theatres may not renovate beyond \$500 without a permit, the policy of the Department of Munitions and Supply is to allow rebuilding of theatres burned out. It is considered that theatres are necessary to the daily life of the communities affected.

Last year permission was granted for the rebuilding of the Classic Theatre, closed by fire, at an estimated cost of between \$25,000 and \$30,000.

Warners Will Make Westerns

Warner Bros. will start producing westerns again for the first time since 1936-37 when it did a series with Dick Foran. The films, to be released next season, will be "tabloid" two-reel ones. They will be sold under the direction of Norman Moray, short subjects general sales manager.

Silverthorne on Theatre Safety

(Continued from Page 1)

of the Canadian Motion Picture Distributors Association.

The organization of a Canadian association of theatre inspectors was announced. Frank C. Owens, St. John, N.B., was elected president; Clavis Bernier, Montreal, vice-president, and O. J. Silverthorne, Toronto, secretary.

The Motion Picture Theatres Association of Ontario, through Secretary Syd Taube, applied for membership to the Dominion Fire Prevention Association and were accepted.

"The greatest menace," Mr. Silverthorne told the gathering, "and one which cannot be guarded against totally is panic." His department was continually devising means of meeting this menace. Since the war theatres have installed emergency lighting systems to prevent uneasiness.

In reviewing the history of theatre fires, the Ontario chairman referred to several cases which were mainly responsible for the growth of safety guardianship. Projection booths, he pointed out, were today as fire-resistant as possible. Theatres today can be emptied in a few minutes with the co-operation of the patrons.

The part of Mr. Silverthorne's address which drew the most publicity in Canadian newspapers was his approval of "swing shift" shows for war workers where needed. A compilation of exhibitor opinions by one Toronto newspaper showed that theatre operators considered them unnecessary in the face of recent experiments.

Moving pictures are recognized as the outstanding medium for dissemination of ideas and ideals that the world has ever known, he said. They have played a vital part in the morale defense of total war, and he considered that Hitler's secret weapon had been the moving picture.

MANAGER WANTED

Capable, experienced theatre manager, man or woman, to take charge of modern neighborhood theatre in Ottawa area. Applicant must not be eligible for army or compulsory labor. Give experience and references. State salary expected.

Apply to nearest Employment and Selective Service Office.

REFER TO H.O. 306

'Five Graves', 'Brittany' Good

'Air Force' Thrilling

"AIR FORCE"

WARNERS

(Running Time: 124 Mins.)

Though "Air Force" occupies the screen for more than the usual length of time, it is a highly unusual film and the time passes quickly and thrillingly. The film is distinctly American but because it concerns itself all the way with the adventures of a bomber and its crew, public interest will be focussed on the people involved rather than the country of origin.

The adventures of the bomber and crew starts with Pearl Harbor and takes in every American military event up to the bombing of Tokyo. That is sock stuff across the line. Here "Air Force" will have to score on its merits as a motion picture. From that standpoint it has nothing to fear and much to expect.

Best known from a boxoffice standpoint are John Garfield and George Tobias and both do their work well. Garfield is the unpopular member of the crew who becomes a hero and Tobias, as Corporal Weinberg, is the same good-natured funny lug. Harry Carey, as a wise old army man, captures considerable sympathy.

That part of the story not dealing with the adventures of the flyers has to do with the hopes and fears of sweethearts and wives. Conflict other than physical derives from misunderstandings. But nothing is allowed to distract from the thrills and the fighting, better presented here than in most films of the same nature.

A large and capable cast serve the purposes of the director splendidly. Outstanding is Cig Young, as a bombardier, and James Brown, a pursuit pilot. Their difference of aeronautic opinion provides much clean and honest comedy.

"Air Force" is punch-packed, very human and gives one a grandstand look at real air war.

Charlie Chan to Do a Comeback

The Charlie Chan series will soon be back on the screen, this time for Monogram, which company got a release from 20th-Fox.

Sydney Toler starts where he left off.

"FIVE GRAVES
TO CAIRO"

PARAMOUNT

(Running Time: 86 Mins.)

This film will have a happy ride home on the interest of the moment. The African victory provided all the publicity necessary to bring the customers.

"Five Graves" centres around Franchot Tone as a British corporal who, after being lost in the desert, reaches a town just as the enemy occupies it. It's to Tone's credit that, competing for the footage with such scene snatchers as Akim Tamiroff and Erich von Stroheim, he comes out best. Because of Tone's capabilities the story, a purely fictional account of the British success, maintains a logical balance. The leading character is not outplayed by minor ones with strong parts.

The chief factors in its box-office potentialities are the interesting background and the steady suspense.

Akim Tamiroff, a hotel keeper of the town, hides Tone when the Germans arrive, with the toleration but without the sympathy of Anne Baxter, a waitress who hates the British because of the fall of France. Tone assumes the identity of a waiter killed in a bombing.

When Rommel and his officers arrive to use the hotel as division headquarters, it is revealed that the waiter was a Gestapo man whom they had never seen. Rommel discusses his strategy with captured British officers, withholding the key. Tone searches for the key in Rommel's ordinary map of Egypt and finds it. The mystery thus provided does much for the picture.

Von Stroheim's playing of Rommel as a cocky, strutting and humorously crafty German is perfect according to the common conception of the defeated Field Marshal. Tamiroff's performance, one of constant fear instead of his customary bravado, is interesting but not expert. Anne Baxter shows much promise as Mouche, the waitress.

"Five Graves" though it passes up battle scenes, manages to be powerful and suspenseful almost all the way.

"ASSIGNMENT IN
BRITTANY"

REGAL

(Running Time: 84 Mins.)

Though one of the many Underground stories issued this season by Hollywood, "Assignment in Brittany" is probably the most palatable. It has its tense moments but these are relieved on the whole with pastoral and picturesque scenery, as well as good love scenes.

Adding much to this departure from the usual is a new actor, Pierre Aumont, who was a member of the Free French forces before coming to this continent. Aumont is the best-looking importation of all of them, with an engaging personality and good, understandable English.

The story, which ran in the Saturday Evening Post, also had wide readership as a novel—which won't hinder the box-office any.

Aumont is dropped by British Intelligence into a village close to a submarine base. He is given the role of a known collaborator, still in England, and goes to the farm home of the appeaser. There, though accepted, he finds himself suffering the disgust of the villagers with the individual he has replaced.

Susan Peters, sweetheart of the other man, resumes her romance with him, as does Signe Hanne, a characterless wench with whom the collaborator had been doing a little cheating.

The adventures of Aumont in the Underground holds the interest of the watchers and the climax is a crackerjack Commando raid.

Performances are up to par all the way. A strong cast includes Richard Whorf, Margaret Wycherly, Reginald Owen, John Emery, George Colours, Sarah Padden, Miles Mander and Darryl Hickman.

'Savage' Easy To Look At

"WHITE SAVAGE"

UNIVERSAL

(Running Time: 75 Mins.)

Pepped up by the success of "Arabian Nights," Universal is preparing a string of escapist Technicolor productions with the same cast. Though the second of these, "White Savage," is somewhat below the first, it's still in the winning groove and should attract film-goers who prefer diversion.

Chief attraction for the masculine eye is semi-saronged Maria Montez, Latin America's gift to Technicolor. She's the ruler of an idyllic isle in the South Seas, in which Jon Hall fishes. Hall does little fishing in the picture, becoming involved in the protection of Montez' treasure of gold and rubies, but he does snare the princess. Sabu, who is getting to be a big boy, again acts as the con-niver of romance.

Montez' ne'er-do-well brother is being hooked in a poker game by Thomas Gomez and his mob. He wants to bet the deed to the island and its treasure, the latter being known to a few. Hall enters the poker game, wins the deed by out-smarting Gomez and his hidden aces, and finds himself accused of the murder of Montez' brother.

Color, backgrounds and natives are fetching to the eye. Picture ends with a mild earthquake instigated by the Pagan god in protection of the treasure. The villains perish in the shakeup.

Best touch in the picture from an acting standpoint is provided by Sydney Toler, playing a Charlie Chan kind of Chinaman who be-friends Hall.

The film falls into a popular market these days and should come close to the business of its predecessor.

Bloom, Regal Has 'Brittany' Disc

Dewey Bloom, Regal publicity chief, has a five-minute recording of an interview of Pierre Aumont, star of MGM's "Assignment in Brittany" by Lionel Barrymore.

The disc is available to anyone who wants to use it.

DON'T FORGET
YOUR
FAT MATINEE

MISSION
TO
MOSCOW

YANKEE
DOODLE
DANDY

Face it **SQUARELY!**

CASA-
BLANCA

DESPERATE
JOURNEY

Jack L. Warner, *Executive Producer*

EDGE OF
DARKNESS

The
Hard
Way

AIR
FORCE

Just check the season's distribution
to date—release for release! Then face
the cold fact. The one and only way
to give your houses their Squarest
Deal is to get 'em the Warner kind of
story, the Warner kind of delivery, the

WARNER
KIND OF BUSINESS!

Now,
Voyager

GENTLEMAN
JIM

GEORGE
WASHINGTON
SLEPT
HERE

ACROSS
THE
PACIFIC

Soon!
ACTION
IN THE
NORTH
ATLANTIC

He Had the Common Touch

"I WILL probably be remembered," N. L. Nathanson once told a gathering, "as the man who brought the ice cream cone to Toronto."

The words were spoken at a banquet to welcome the Mutual Network to Toronto. Nathanson, present as a governor of the Canadian Broadcasting Corporation, had just been introduced as an emperor of entertainment. The listeners chuckled at the suggestion that the fame of this almost legendary figure might rest on so petty a pinnacle.

Then he added: "Which I did."

Indeed he had. Each Queen City urchin who holds aloft that tasty torch of summer is paying tribute to the insight of "N.L."

Nathanson, born in Minneapolis, came to Toronto in 1907, alive with ambition at 21, to supervise the refreshment stands at Scarborough Beach Amusement Park, now long gone but still happily remembered. It was here, a year later, that he introduced the edible horror known as the ice cream cone.

That humorous comment about his fame being writ in ice cream had more to it than met the ear. It was evidence of a rare gift—an understanding of the whims and tastes of the public. Others recognized that gift in him. They were the men who joined him in financing his ideas, some of them leaders in Canada's investment world, such as J. P. Bickell, W. D. Ross and I. W. Killam.

AFTER leaving school Nathanson's first job was with a cut-rate concern that sold railroad tickets. When his employer went out of business Canada's future entertainment king went to work for H. A. Dorsey, a genial Irishman who operated amusement parks in several cities. He sent Nathanson to Scarborough Beach and later to Dominion Park, Montreal.

In the winter Nathanson sold outdoor advertising for the Connors-Ruddy Company of Toronto, now E. L. Ruddy. He held an interest in the firm when he left several years later to set up a similar enterprise with a partner named Wadsworth.

Nathanson's success was due mainly to his ability to please people in large numbers. His business life began with that; he was a newsboy on the streets of Minneapolis. It was inevitable that his interests should run along the river bank of public taste.

As a newsboy he enjoyed the scrappy, enterprising and highly-competitive environment. No doubt his initiative and force were born in it. He gravitated naturally toward anything aimed at the masses. He knew what most people would like even before they did and he gave it to them.

N. L. Nathanson, of the People, Knew Their Needs Well and They Rewarded Him With Fame and Fortune

Nathanson never forgot that he had been a newsboy. From his desk in the Royal Bank Building, Toronto, he ruled over hundreds of theatres, thousands of employees and the tastes of millions of people. On that same desk stood a



This was one of his most treasured possessions . . . his picture as a cornet player in the Minneapolis Journal band in 1902.

cherished photograph of the Minneapolis Journal's Newsboys' Band. Among the youthful musicians was a cornet player known as "Nate."

N. L. Nathanson started out dealing in pennies. Before he was half-way through his life he was dealing freely in millions. There never was a more natural transition.

NATHANSON, born in 1886, was inspired by the great upsurge that marked the United States and Canada at the turn of the century. People were pouring in from Europe to find equality and expression of their love of life in the free atmosphere of the North American continent. Science was beginning to come of age. Men had begun to look upward instead of in the distance. The last frontiers had long since been established.

The continent was turning to frontiers of the imagination. The fight against time, distance and limited mediums of universal expression had begun. The automobile and the airplane promised to revitalize transportation. The motion picture gave promise of a

great new world of information and enjoyment. Men such as the Balabans, the Allens, Zukor, Laszky, Laemmle and Nathanson were among the first to realize its possibilities.

They looked into the tired faces of the people swept up in the noisy and drab industrial world. The pattern of American life was changing through the dynamic growth of the machine age. They saw the workshops that housed man's creative genius but places of recreation were pitifully few in number. But one new medium of entertainment had been revealed. That was the motion picture.

It was the day of vast and daring. Individual enterprise, of great commercial conquest. Hearst, Morgan and Carnegie were followed by Rockefeller and Ford. These set the mark in the business world and those who came after aimed at it. The pioneers of the motion picture world acted under that influence.

The others began the realization of their ambition from wherever they stood. Nathanson stood in Canada and saw a fertile field for the motion picture here. He joined with some, fought with others. He was not alone in vision and daring, nor the first. But he was the one who emerged.

Today the Dominion is dotted with motion picture theatres of every size and type. Nathanson erected many and shared others. Those established independently can be said to have grown out of his early faith in motion picture entertainment.

Though success brought fame and wealth, the range of his vision did not grow smaller. His dream of a British Empire chain of motion picture theatres almost became a reality in 1929. In that year he negotiated with Gaumont British to create an earth-girdling chain with links in Canada, Britain, South Africa and Australia. It is said that the opposition of Adolph Zukor and I. W. Killam, the other two controlling heads of Famous Players, caused the plan to remain untried. These differences were supposed to have led to his resignation.

NATHANSON entered the motion picture business with the purchase of the old Majestic Theatre on Adelaide street, Toronto. The theatre was remodelled, renamed the Regent and opened in 1916 with a seating capacity of 1,475. Jack Arthur was brought

in from the Toronto Symphony to conduct the orchestra and supervise the presentations. The Regent, now vanished, will be remembered for its influence on the fashion of Canadian theatre entertainment.

When the Regent experiment proved him on the right track, Nathanson and his associates expanded, acquiring several Ontario houses. His continued progress brought him to the post of managing director of Famous Players in 1927, which controlled 130 theatres in that year. He was in and out of Famous Player several times in his career.

He resigned lastly in 1941 and founded Odeon Theatres of Canada as a competitive circuit. The motion picture world had envisioned a real battle for supremacy in Canada between Odeon and Famous Players but a government decree preventing any further building caused the fight to be postponed for the duration of the war.

In December, 1929, it was reported that Nathanson had paid \$600,000 for a property at the corner of Yonge and Dundas streets, Toronto, to be used as the site of a 5,000 seat theatre. It would have been the largest in the British Empire but it never came about.

Shortly after the Regent was opened Nathanson founded Regal Films, his first move into the distribution field. Today Nathanson interests distribute the films of MGM, Universal and Republic in Canada. Until recently Monogram

(Continued on Page 7)

For
Theatre Requirements

**CONTRACT
SALES
OFFICE**

PHONE TR. 1257
6TH FLOOR

EATON'S
College Street



'Mission' Fight In Canada Too

(Continued from Page 1)

was sponsored by members of the parliamentary press gallery, who said that they were taking no part in the controversy but were glad of the chance to have legislators and newspapermen see the film.

Because of protests reaching the External Affairs Department two senior officials looked at the film at a private showing prior to the one sponsored by the Press Gallery. However, the censoring of films is a provincial responsibility and it is unlikely that Ottawa will interfere now.

"Mission to Moscow" is regarded as the outstanding political film in motion picture history. Although the studio has confined itself to objective reporting, making concessions only to technical problems, many well-known Americans have declared themselves for and against the film. Objections, however, have not yet led to restrictions.

Aside from the neutral observers who have registered disapproval, the most noise is being made by those who constitute a permanent anti-Soviet bloc. These object to everything about the Russians but their aid to the Allied cause. The fact that a number of anti-Russian films issued by Hollywood in recent years have drawn only approval from them removes the worth of their opinions. They are unwilling to give the Soviets a break at a time when most people consider they deserve it.

Defenders of the film claim that, examined as an interpretation of Soviet life and aims, it is remarkably accurate. The telescoping of certain events recorded by the film, which were necessarily brief, was the focal point of the main objections.

The controversy has attracted tremendous attention to the film and it's hanging up records.

PO D. McLean Dead

Pilot Officer Donald McLean, son of A. G. McLean, secretary of the National Film Board, was killed in action during an air battle over England recently.

Bernstein-Kates Wed

Sgt. Leonard Bernstein, RCAF, formerly of Columbia, married Lillian Kates, former Avenue Theatre cashier, last Sunday. The couple will reside in Ottawa.

Columbia to Make Life of Al Jolson

Sydney Skolsky, famed screen columnist, may produce the life of Al Jolson for Columbia. Jolson, it's said, will play the latter part of his life personally.

N. L. Nathanson

(Continued from Page 6)

pictures were distributed under the same auspices. Esquire Films handles English and Russian product.

THE scope of his interests will probably never be known publicly. His holdings were vast and there was a time when his name was brought in one way or another whenever there was a big shakeup in the industry. He was said to have been interested in



An informal photograph taken in other years.

many business enterprises outside the amusement world.

The reasons for his resignation from Famous Players were hazy to the average person. He explained his 1929 resignation to the newspapers at the time as a protest against a deal that would give control of the company to American interests. His reason in 1941 as revealed by the press was much the same.

It was apparent that he had theatre interests separate from those he ruled over as the head of Famous Players. When he withdrew in 1929, his resignation was followed by a lawsuit instituted by Famous Players to cause the return of a Montreal property held by him. In 1942 Famous Players followed up his resignation with legal action along the same lines, asking the return of certain theatre properties allegedly acquired by Nathanson personally while acting as an officer of the company. The action had not been settled up to the time of his death.

Some of his reported connections, past and present, are as follows:

President of Famous Players Canadian Corporation.

President and managing director of Regal Films, Ltd.

Vice-president of British Columbia Paramount Theatres, Ltd.

Managing director of Canadian Paramount Corporation and Famous-Lasky Film Service, Ltd.

Director of British Lion Film Corporation, Ltd.

Director of Dominion Stores, Ltd.

Director of Canadian International Investment Co.

Vice-president of Imperial Trusts Co. of Canada, Ltd.

Member of the Board of Governors of the Canadian Broadcasting Corporation.

Vice-president of United Amusement Corporation, Ltd.

Member of the Toronto Board of Trade.

Member of the Ontario Jockey Club.

Member of the Eglington Hunt Club.

Member of the Palestine Lodge of the Masonic Order.

Chairman of the Motion Picture War Services.

IN other years Nathanson was interested in sports. He was one of the owners of the St. Pat's Hockey Club, generally considered the forerunner of the present Toronto Maple Leafs. Charlie Querie, the veteran Toronto theatre manager, was connected with the team. Nathanson's race horses were trained by John Hazza and his show horses by Latham Burns.

He was generous toward public charities. A favorite cause was the Toronto Daily Star Fresh Air Fund, which provides underprivileged youngsters with a holiday in the country. In 1940 he donated \$7,500 to the Royal Canadian Air Force to establish a sports centre at Trenton, Ontario. His private generosity was a legend in itself. He never refused anyone.

The motion picture theatres that dot the Dominion today are a monument to N. L. Nathanson. His fame is secure as a pioneer and the proof of his energy and enterprise is to be seen on every side.

Though we may not see his like again in Canada, since the situation which called forth his great talents is no more, he will not be forgotten.

'Corvette' Renamed

Universal's anxiously-awaited "Corvettes in Action," a story of the Royal Canadian Navy, will be sold as "Corvette K225."

Studios Line Up 24 Horror Films

More werewolves, ghouls, zombies and mad doctors are scheduled to romp across the screen than ever before. Studios, in answer to the exhibitor demand that musical films now in production be augmented with sure-fire horror pictures, are planning to turn out 24 spine-chillers for their new lists. RKO, which heads the list, is preparing six such films.



OF CANADA LTD.

277 Victoria St.
Toronto

PIONEER

THE 39 STEPS

Madeleine Carroll
Robert Donat

THUNDER OVER THE CITY

Edward G. Robinson

MICKEY THE GREAT

Mickey Rooney

★

MONOGRAM

I ESCAPED FROM THE GESTAPO

Dean Jagger, Mary Brian,
John Carradine

STRANGER FROM PECOS

Johnny Mack Brown

SPY TRAIN

Richard Travis
Catherine Craig

SARONG GIRL

Ann Corio

Distributed in Canada
through

MONOGRAM PICTURES

Toronto, Montreal, St. John
Winnipeg, Calgary, Vancouver



Five All-Time Greats!

★

**SIR
ALEXANDER
KORDA**
presents

Scarlet Pimpernel

Leslie Howard, Merle Oberon,
Raymond Massey

★

The Ghost Goes West

Robert Donat, Jean Parker,
Eugene Pallette

★

Elephant Boy

Sabu

★

Sanders of the River

Paul Robeson

★

Henry VIII

Charles Laughton, Robert
Donat, Merle Oberon

★

**Producers Releasing
Corporation**
LIMITED

Executive Offices
377 Victoria St., Toronto, 2, Ont.



Roly Young Unrambled

The silver-thatched though youthful (comparatively) celluloid assayer of the Toronto Globe and Mail is breaking in a hospital bed at the time this is written. The author of "Rambling With Roly," bedded or no, is as pert and punchy as ever.

So it shouldn't be a total loss, as the gagsters have it, Roly has turned his sojourn in the sick factory to good and humorous account.

He certainly cleared up something that has plagued me for years. Perhaps it is also one of your unanswered questions. Wrote Roly on the second day of his siesta among the scalpels, stethoscopes and organ grinders:

"Just in case any of youse guys have never had the cute experience of having a lovely young lady give you a bath, I'll elucidate on the proceedings. You start out with a perfectly normal face wash, which is rather refreshing, and clears the complexion so you won't have any difficulty in blushing at what follows. Then the lassie suggests that you take off your pyjama coat, and she systematically scrubs each arm. The torso comes next. This is where hostilities develop. You are determined to keep within certain conventional bounds by holding the sheet tightly around the Pilsnol line with some kind of mock virtue that you acquire under these circumstances, while the nurse is equally determined that her sanitary evolutions will be all-inclusive. So she swings the wash-rag a bit lower, and you grab the sheet a bit higher, and then at a crucial point in these manoeuvres the darned sheet comes away at the foot of the bed, and you might as well give yourself up for lost.

"In less time than it takes to say Ouspenskaya, the nurse dives an arm under the sheet and comes up with one of your legs.

"This gets a thorough rinsing, and now you find you have to go into reverse and devote all your energy to keeping the sheet down as well as up! Meanwhile our angel of mercy continues her nonchalant performance, and, as more and more of you gets wet, the area covered by the sheet gets smaller and smaller.

"The timing of this performance is quite remarkable, because always, just when you get to the point where you're ready to say, "Okay, I'll with it!" she suddenly covers you from head to foot, tosses in a washrag and towel in true prize-ring tradition, and says: "Finish it yourself."

"All of which, you see, is almost exactly the same as Lou Appleby dishes out at the Queen Street opera house."

It's a shame, of course, to steal a sick man's stint. But his stuff is so much better. And Quality is Our Motto.

Radio Buildup for 'Five Graves'

Last Sunday night, the Canadian Broadcasting Corporation dramatized light lights from the new Paramount picture—"Five Graves to Cairo." Timed to the split second as no screen debut has ever been timed before, "Five Graves to Cairo" was considered an ideal vehicle for use on the CBC program, "Highlights for Today."

Since the Canadian Prime Minister, Mr. King, was addressing the country on the same program, "Five Graves to Cairo" enjoyed one of the heaviest audiences of the year.

The program, produced by Stanley Maxted, formerly of Toronto and now with the BBC, gave "Five Graves to Cairo" a wonderful send-off. It was spotted between the Jack Benny Show and Charlie McCarthy.

NBC Televises 'Thousand Days'

Associated Screen Studios Canadian-produced two-reeler, "The Thousand Days," was televised by NBC from its New York studios on May 24, Empire Day. It took twenty minutes to broadcast from the main television studio.

"The Thousand Days," a review of the first thousand days of Canada at war, was recently obtained by the USA Office of War Information for distribution in the United States, the first Canadian-produced motion picture to be so listed. It has been recommended by the OWI for showings in the United States to promote United Nations unity.

One of a number of war-theme pictures being supplied by the OWI for television broadcasting, "The Thousand Days" told USA listeners about our war effort.

Here's a Real Good Campaign

(Continued from Page 1)

nance Committee.

Some interesting facts contained in the report were that 33 out of Nova Scotia's 52 theatres had speakers on the stage to address the audience. Twenty-eight theatres carried the inserts in all the daily papers available in the province at a total contributed expense of \$280. Five theatres ran special large endorsement ads at a total cost of \$160.

Of the 52 Nova Scotia theatres, 40 received and ran trailers to a total of 360,000 feet of film, contributing screen time valued on the basis of .01c per seat per week totalling over \$450. Approximately 3,600 lines of free publicity were secured in the newspapers. Of the 52 owner-managers, 33 belonged to bond selling units; 26 were appointed chairmen of their local public relations committees.

One hundred and forty-six employees of a total of 260 persons employed in Nova Scotia theatres bought at least one \$50 bond each, a remarkable record. The outstanding employee class in bond purchasers were those in cleaning, janitor and cashier positions. Thirty-nine owners or managers report having bought bonds personally or through their theatre account.

Special credit should be given to such prominent Victory Loan workers as W. H. Cuzner, unit War Finance Chairman of Sydney Mines; J. Farr, Public Relations Chairman and ace bond salesman of North Sydney; bond salesman Fred Gregor of New Waterford; Public Relations Chairman, Frank Gallop of Sydney; Public Relations worker, N. W. Mason of New Glasgow; Springhill Chairman, His Worship Archie Mason, Mayor; Public Relations committeeman E. Hatfield of Yarmouth, Mrs. Audas of the P. G. Spencer theatre, Amherst; Mr. Fraser of the Spencer theatres in Truro, and T. J. Courtney, Casino Theatre, Halifax.

In closing his report, R. S. Roddick expressed his gratitude to Nova Scotian showmen for their assistance in making his job so much easier and complete.

Hal Horne Signs Five-Year Contract

Hal Horne has signed a five-year contract with 20th-Fox to continue as director of advertising, publicity and exploitation. The old agreement had a year to go.

Last year Horne joined Fox. He knows theatres and studios well. He used to be general manager for Far West Theatres and has handled Disney and Wanger Productions and won national awards.